SELF DEFENSE

OR

Jiu Jitsu

BY

DEWEY MITCHELL

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JIU JITSU

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SELF DEFENSE

By Dewey Mitchell

Comments and Suggestions by the Author

THE value of self-defense is immediately recognized by the government and all law-enforcing bodies who are adopting it with so much enthusiasm, that it is now an important part of all police, military, naval and FBI training. Self-Defense provides you with a personal weapon to use in close combat or contact with a criminal or outlaw. You need it for your protection. Without a gun or weapon of defense you can approach a dangerous person who is perhaps armed, and overpower him, make him helpless in your hands and at your mercy.

I have made every effort to protect the student, or operator from tricks which might not be perfect when placed into operation. If instructions are followed closely you will not fail to get the desired results. In my years of study and practice I have classified the various elements in the science of self-defense in order to determine the best ways of applying them to the problem of the law-enforcing men, and men in battle. Much assistance was given by experienced officers, who added their knowledge of the practical needs of their professions.

The skilled operator of Self-Defense acts so swiftly that the other person does not get time to act. Therefore,—*you must practice. You get no practical benefit from the course without practice, and plenty of it. Be careful. Careful practice will avoid accidents.*

Let us consider for a moment how to practice or what practice means. Don't just memorize the holds and be able to execute them. This won't help you much. But, practice the hold so you will automatically perform it when

the occasion arises, without stopping to think. It must be an instant impulse.

Being careful is very important when practicing. Any of the holds will break one or more bones, or do great injury, if you apply them forcefully, or if your opponent with whom you are working, resists. BE SURE he knows just what you are going to do, and when and how to give way without resistance. And when you apply the hold. AFTER WARNING HIM, don't do it as vigorously as you might were you in battle or real combat.

To become proficient in Self-Defense the eye, body and mind must operate in perfect harmony. Balancing, leverage and control of muscles with perfect timing is SELF-DEFENSE. Man stands erect, on two legs, and in stepping in a forward or backward direction and loses his balance, no matter how slightly, we find that unless a leg is brought up quickly, to help regain his equilibrium he falls, no matter how strong he may be, and it is on this simple scientific fact that Self-Defense is based. Great strength is not necessary, or even an advantage. No amount of personal strength exerted will "save a fall" if the body is at a certain point of balance. So, on a point of actual balance strong and weak are on a par.

All movement, especially every step taken, should be performed in an easy and natural manner, with the least amount of exertion. There should be no tension or stiffness whatever, in legs, arms or body. If the body is kept relaxed and supple, with the hips perfectly loose, when movement is necessary, it may be made with the least possible delay. It takes time to relax and contract the muscles, so if both movements have to be made, valuable time will be lost.

Remember; speed will come with practice, so do not try to make speed until you have complete knowledge of the trick or hold you are using.

You will notice that most of the blows are given with the inner or little finger edge of the palm. Under no circumstances strike with closed fist. The hand should be trained and hardened by striking it lightly against some hard solid object a few times daily. Training the edges of the hand should not be estimated lightly. The harder the edge of the hand, the more effective the blows.

FACTORS:

The three factors of the art with which you must be thoroughly acquainted are:

1—An intimate and accurate knowledge of the human frame.

2—The application of the leverage and balance to that frame.

3—Knowing how to take advantage of the other man's strength to overpower him.

In this well planned course, factors one and two are handled by presenting a few basic holds. These are founded on accurate knowledge of the human frame. In order to acquaint readers of this book and those making a study of my system of Self-Defense, with an intimate and accurate knowledge of the mechanics of the human anatomy, I have included a chart which enumerates the various muscles and nerves brought into play during the enactment of the holds. Careful study of this chart will show you how to apply leverage and balance to the human frame.

The only way to acquire factor three is by practice. Speed and timeliness are essential. A featherweight who tosses a man weighing two hundred pounds does not depend upon his own strength to do it. He catches the big man at the precise moment when the big man is losing balance sufficiently to turn his own strength to his disadvantage. But of course, you must know the proper moment. And that means practice. Serious, consistent, conscientious practice.

Obviously no set rule can be laid down for the use of Self-Defense. There is one guiding principle however, which is a practical working knowledge in my system of Self-Defense. It is a powerful weapon and is the most effective means of meeting any, and all emergencies.

It is a useful but dangerous weapon. Self-Defense gives you a new weapon. Just as useful, and certainly as necessary to your safety as carrying a gun.

I want to caution all students of Self-Defense against "would-be" instructors who try to put "fear" in their students when starting to train them, by grabbing them by

the fingers or arm and hurting them. The ignorance of his knowledge of any system of self-defense is evident. There is no necessity for this vicious treatment in teaching or practicing the art of Self-Defense. A movement, when first undertaken, should be gone through carefully and with a view toward analysis. Just as soon as the idea has been mastered then every energy should be devoted to performing the feat automatically. Every time the beginner employs a certain trick he must endeavor to carry it out carefully. Speed will then be easily acquired.

Self-defense tactics were worked out by both the Chinese and Japanese. They spent centuries perfecting the art of overpowering an opponent. They call it Jiu Jitsu. In Japan Jiu Jitsu is more than the art of self-defense, it is a national sport. But never-the-less the tactics and methods which they use have been so perfected, and when used become so effective, that we would do well to adopt those which would be of real value to us. It has been my aim to explain these tactics and "holds" as they are called, simply and clearly so they may be easily learned and applied.

NERVES

Anatomy of Muscles and Nerves of the Body

IN the entire surface of the skin there are nerve endings which are determinations of the nerve of the body. These nerve endings permit us to distinguish between the various degrees of pain sensations. Pulling on any portion of the skin or tightly squeezing any portion of the skin, causes pain due to the fact that this nerve supply is made up of the sympathetic nerve supply of the body.

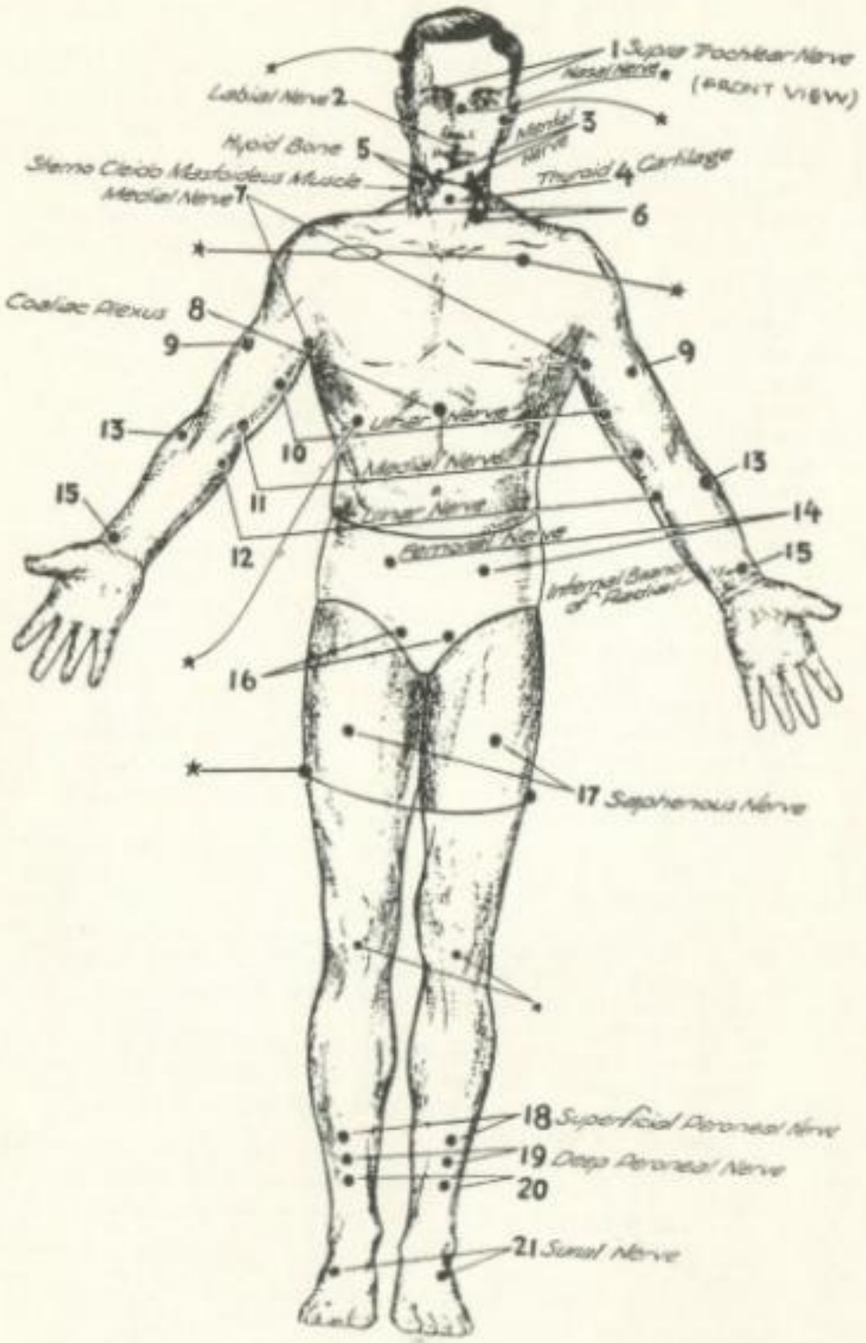
One must remember that by too forceful a pull on the muscles it is possible to tear the muscle or pull it out of its connection to the bone. Stretching a nerve too much for too long a period of time may cause permanent injury to this nerve and the muscle which it supplies may become of no use paralyzing the muscle. Too forceful a jerk in bending the knee may tear the capsule of ligaments surrounding the knee joint and tear these ligaments so that it may take months to heal, at which time it will be necessary to put the whole leg in a cast to bring about permanent healing.

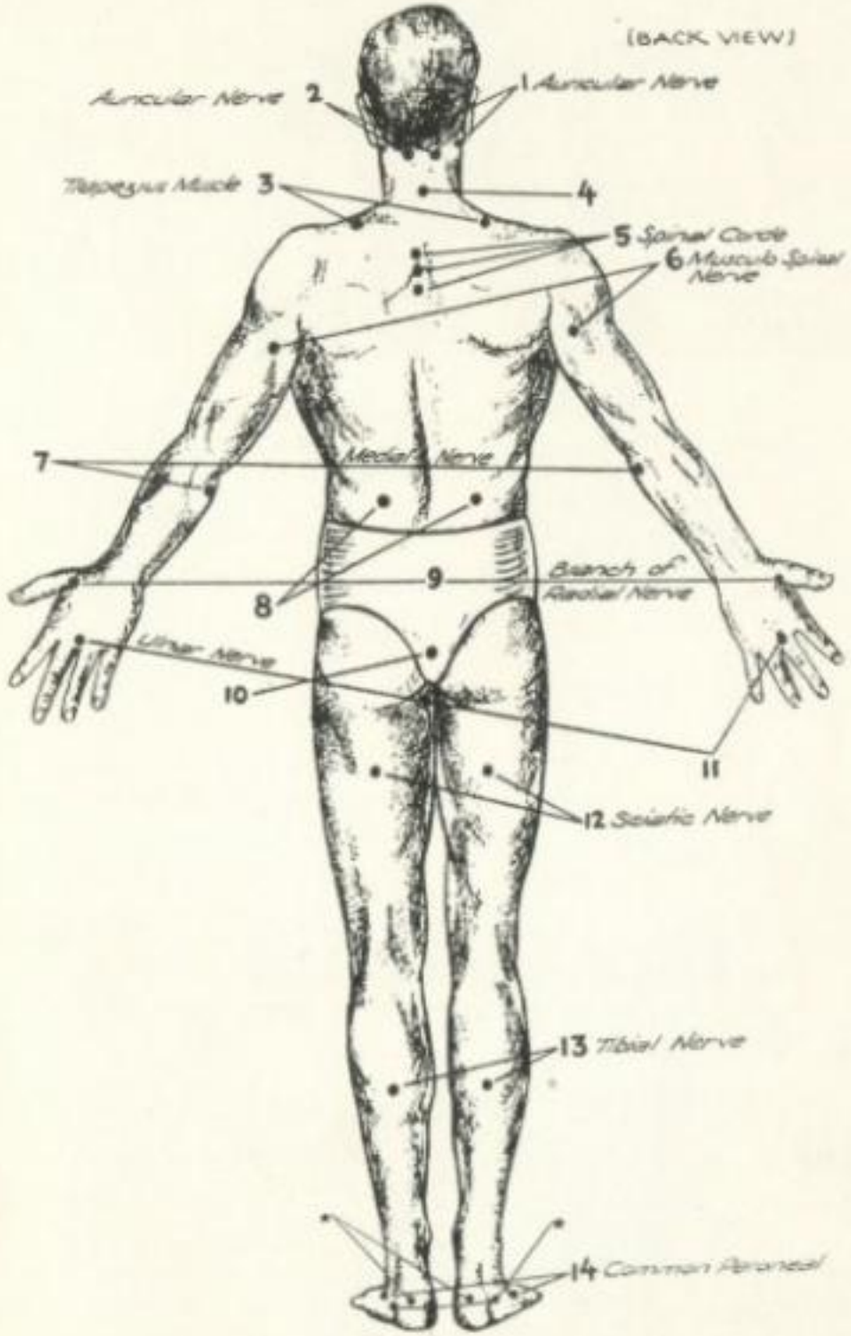
The most important phase in the learning of the anatomy of the muscles and nerves, is to know where the insertion of these muscles are into the bone, also which muscles cause the arms and legs to be bent forward or backward called flexion and abduction and which nerve supply these muscles so that one can readily tell how long a certain hold or pull or twist on this nerve will cause relaxation or paralysis of the muscle supplied by that nerve.

When the air supply is suddenly shut off due to one of these holds, fear grips the opponent and in his attempt to gasp for air, he will relax any hold he has on you. A sudden jar of the brain by a blow to the jaw or the skull will cause or bring about a stuporous mental state where one becomes unconscious most commonly described as concussion of the brain.

The knee joint and elbow joint are surrounded by capsule. These capsule are made up of ligaments and tendons. These tendons are the terminal portions of the muscles which adhere to the bone.

By carefully studying the muscles which control the movements of flexion and extensions of the hand and legs and also the rotation of the head and neck along with the bending downward and backward of the body, you can soon ascertain how easy it is to throw an individual off balance by the slightest touch or a severe blow just at the insertion of these muscles to the bone. For example—if an individual is straight-arming-you—pushing you away from him, all you have to do is strike him a blow on the inner surface of the elbow which will cause him to flex or bend his elbows upwards.


1 Superior Tooth Nerve
Nasal Nerve
(FRONT VIEW)
Labial Nerve 2
Mental Nerve 3
Hyoid Bone 5
Thyroid Cartilage 4
Sterno Cleido Mastoideus Muscle
Medial Nerve 7
6
Coeliac Plexus 8
9
9
13
Ulnar Nerve
10
Medial Nerve
13
15
11
Ulnar Nerve
14
12
Cutaneous Nerve
15
Internal Branch of Radial
16
17 Saphenous Nerve
18 Superficial Peroneal Nerve
19 Deep Peroneal Nerve
20
21 Sural Nerve

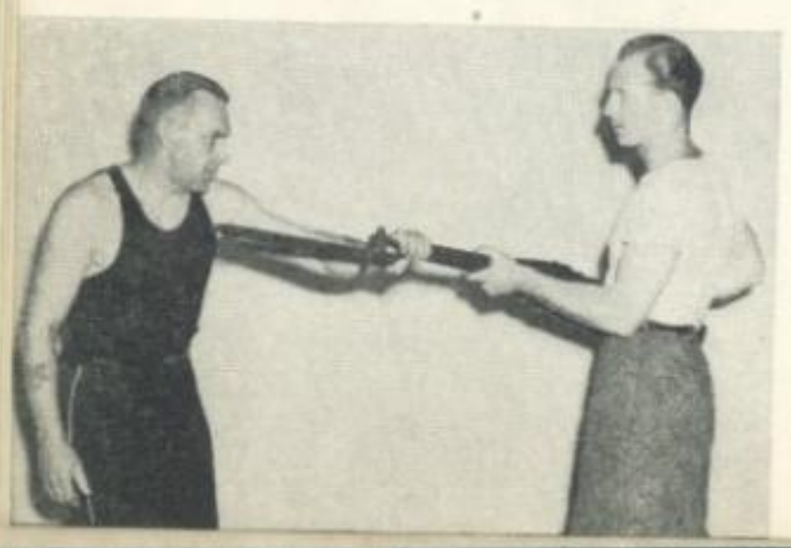

(BACK VIEW)
Auricular Nerve 2
1 Auricular Nerve
Trapezius Muscle 3
4
5 Spinal Cords
6 Musculo Spinal Nerve
7
Medial Nerve
8
9
Branch of Radial Nerve
Ulnar Nerve
10
11
12 Sciatic Nerve
13 Tibial Nerve
14 Common Peroneal

1. When a charge is made with your hands down and a command is given to raise your hands. As your hands are being raised—

Defe nding yourself Ag ainst a Man With a Ri fle and a Bayonet

No. 1

2. —you suddenly grab the gun with your left hand at point where bayonet is attached and push outward to your right.



3. —and upward, at the same time step forward with your left foot and grab the gun on stock just above hammer.

4. Continue pushing with left hand and pulling with your right hand.

5. This will release his grip—

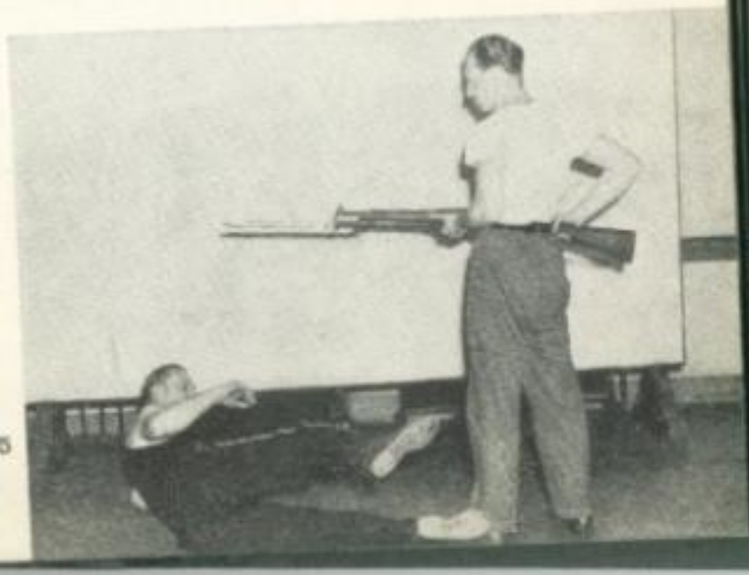
6. —leaving you in control.

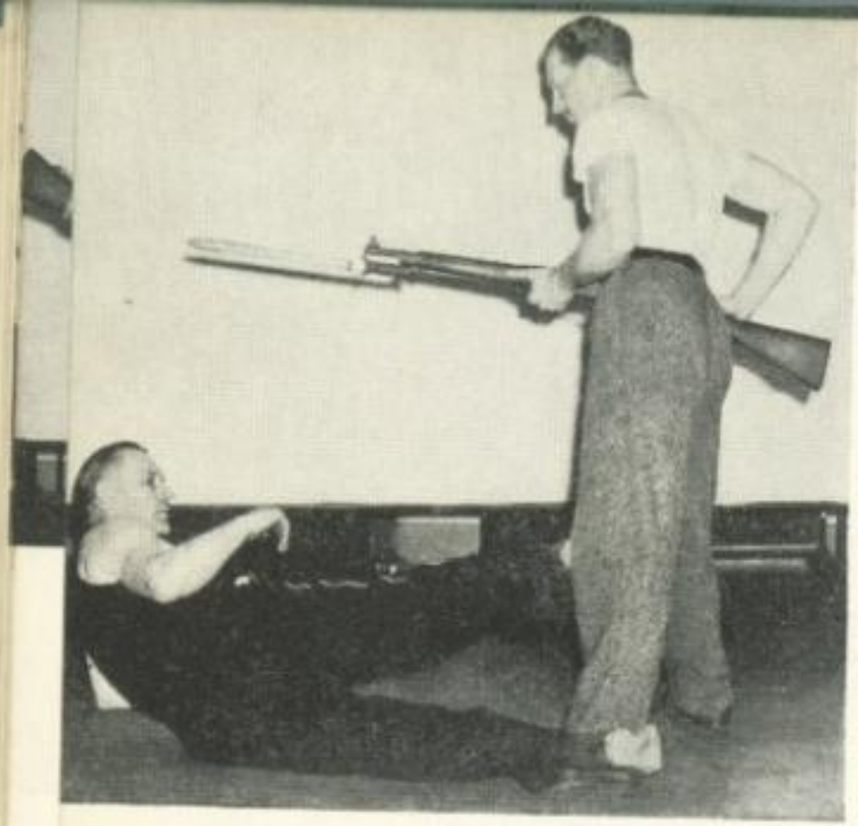
Rifle and Bayonet

No. 2

1. When you are charged with a rifle and are told to "back-up"—

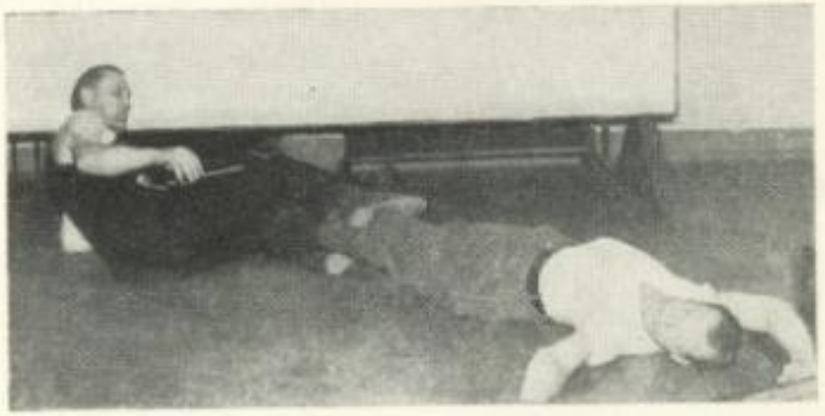
2. —drop to the floor on your left side (when man is in this position) close to your gunman.





3. Place your left foot on back of his leg, just above heel. At the same time place your right foot just inside of his knee.

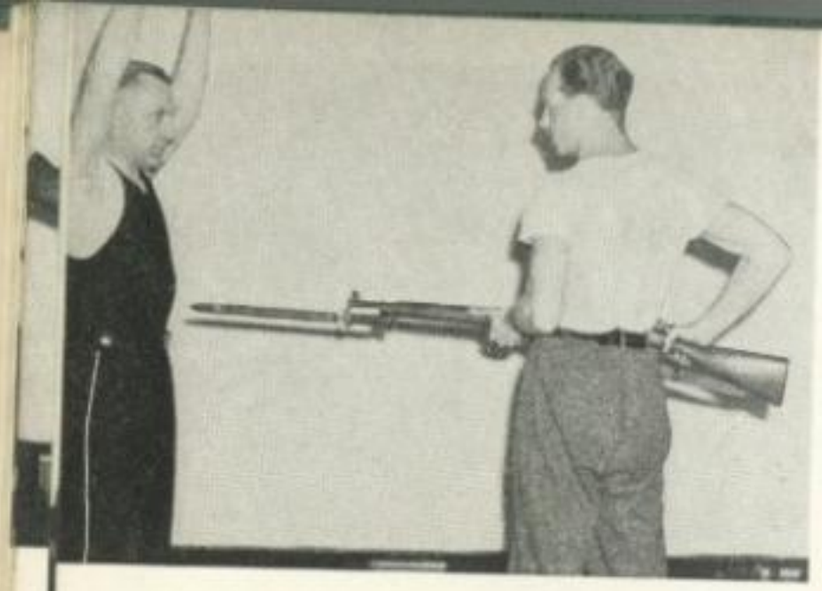
4. Pulling with the left foot and pushing with your right.



5. This will cause him to fall suddenly. (Remember this done with speed).

Rifle and Bayonet

No. 3



1. If you are charged with a rifle with a bayonet attached and your hands are raised above your head.

2. Drop your right hand suddenly and grab the gun where bayonet is attached and push outward to your left.

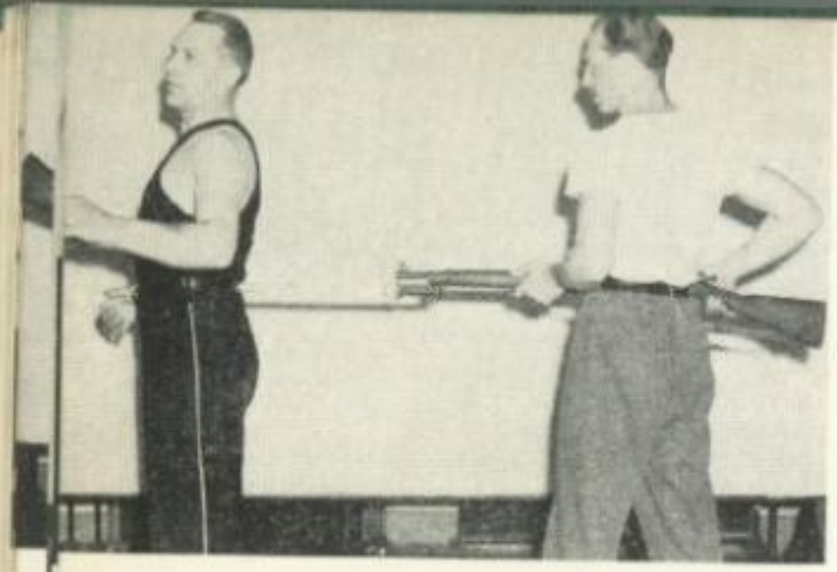
3. Bring your left foot forward at the same time, you grab the gun as far back as possible with your left hand, and your fingers on top of gun.

4. Push upward with your right hand and downward, and in to you with your left hand. This is done with force and speed.

5. Raising the butt of the gun quickly to his chin. Your opponent is finished.

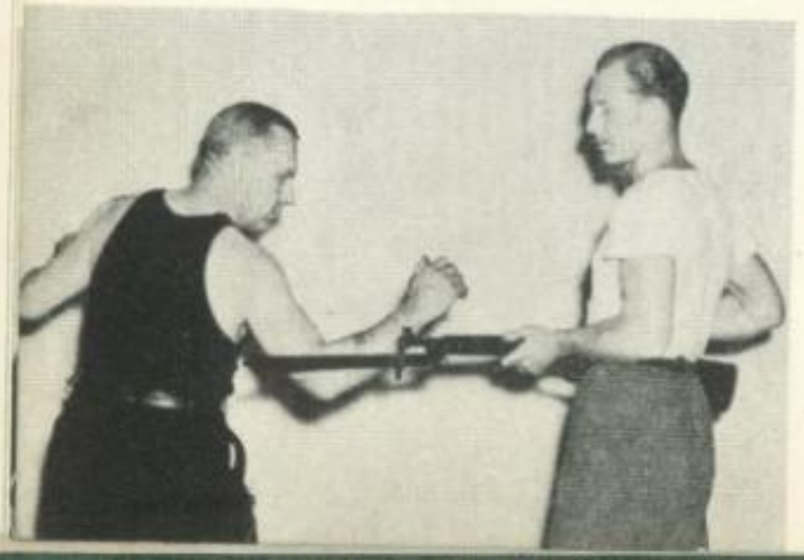
Rifle and Bayonet

No. 4



1. Sometime you might be attacked from the rear. Regardless of what the command may be, start raising your hands.

2. Turn your torso to right, letting your right arm strike gun or bayonet.



3. Now pivot to the right, grabbing the gun with both hands.

4. Raise your left foot and strike him behind his left knee. At the same time push the butt of the gun in his face.

5. This will knock your opponent to the ground and out at the same time.

Rifle and Bayonet

No. 5

1. If you are charged, when your hands are above your head.

2. Drop your right hand suddenly, grabbing gun where bayonet is attached, push outward and downward.

3. Bring your left foot forward and grab the gun with your left hand, your fingers on top, at the same time continue your downward motion with your right hand, pulling with your left hand.

4. By following through this motion, you let the bayonet strike him between the legs.

Defending Yourself from a Left Jab

1. As soon as your opponent raises his hands.

2. Sidestep to the right and at the same time grab his wrist, with your left hand, your fingers on top.

3. Bring his arm down with a circular motion—

4. —and backward and upward. At this point start to raise your right hand.

5. Grab his left hand, with your fingers on his palm and thumb above knuckles. Apply pressure with his wrist bent.

6. Continue the pressure, keeping his arm straight and he will go to the ground.

Being Held Up From the Rear

1. An assailant surprises you and places a gun at your back. Without alarming the gunman, you turn partially around as if to look at him over your right shoulder.

2. With a quick movement, you then swing further around, pushing the gun aside with your right arm.

3. You continue turning, aiming a punch at the gunman's jaw with your left hand.

4. When the punch lands, the whole weight of your body and the force of your swing is behind it. Through this and the previous picture, your right arm has kept the gun pointed away from you.

5. The gunman was already off balance when your punch landed and he falls to the ground. You seize his gun hand with your right.

6. Then proceed to twist the gun over his trigger finger as he lies on the ground. The slightest pressure on his part is extremely painful and more force can easily snap the bone.

Disarming A Man Who Has A 38' Colt

1. A suspect reaches for a gun in a shoulder holster. You reach for his gun hand with your left.

2. As the gun emerges from the holster, you seize the suspect's right wrist with your left hand, as shown, at the same time starting your right hand around.

3. Your right hand slips under your assailant's right arm getting a grip from his arm as shown. At the same time you push his gun down and to his rear with your left hand, keeping your grasp on his wrist at all times, thus preventing him from twisting the gun and pointing at you.

4. You shift your hand to position on his right shoulder blade, and push him forward, at the same time pushing up with your left on his gun hand.

5. When you have pushed his gun hand up to the position of your right hand, you can easily lift the gun out of his hand with your right, since by that time his wrist and hand are in a very strained position.

6. You now have the gun in your right hand and a grip on his left hand, bent behind his back in a position which forces him to follow your instructions.

38' Colt

No. 2

1. Your assailant points an uncocked revolver at you. If you decide not to grapple with the gunman, while raising your hands — at his request — above your head still confident that you will be able to subdue him when the time arrives.

2. At that time, you swing your right hand swiftly downward with the palm to your right. Your hands fall over the chamber, and as long as you grasp it firmly, the gun cannot be fired.

3. You then step forward with your right foot, placing it ahead and to the left of your left foot. At the same time, you twist the gun to your left, then back toward the gunman.

4. Pivot on your right foot swinging the left foot of the gunman back. Seize his collar with your left hand. Your right hand continues to hold his right helpless, since his finger is caught in the trigger guard of the revolver, as shown.

5. By straightening your right arm, you gain complete control of the prisoner, since further resistance on his part will mean a broken trigger finger.

Gun Trick
On the Draw

1. Your opponent reaches for a gun in his hip pocket with his right hand. You advance left foot and reach for his hand with your left hand.

2. And as his hand closes over the butt of the gun, your left hand seizes his right wrist. Your weight is on your left foot. Your right hand goes between his elbow and his side, meanwhile pushing him to your right.

3. As the gun clears his pocket, push backward with your left hand, at the same time taking his right arm at the elbow from behind with your right hand, and pulling toward you. This causes the gun to point backward, since the wrist joint must turn that way under the opposition forces you have applied at hand and elbow. Meanwhile you have brought your right foot forward as shown.

4. As your opponent is pushed forward by your right hand pivot to the rear on your right foot. Your right hand moves to a position at his shoulder, continuing its forward and downward pressure, while your left hand twists his gun hand behind him. As your opponent goes forward, he is tripped by your right foot.

5. As he falls, continue pivoting your right foot, pushing him downward until your left foot falls between his legs.

6. He is now flat on the ground, you are squarely above him, and his right arm is twisted behind him. By straightening your right arm, you force him to release the pistol.

Disarming A Man Who Has A Revolver

1. The instant a revolver is pointed at you, start raising your hand—

2. —and grab his hand at the wrist, pushing it outward to the right.

3. Raise your left hand—

4. —and grab gun at finger guard, bend his hand upward so barrel is pointing at opponent.

5. At this point put pressure on his wrist.

6. This will cause pain, making him let go of gun.

7. Continue pressure with right hand, bending his arm backward and downward.

Disarming A Man Who Has A Knife

No. 1

1. The suspect has a knife. He reaches it before you can stop him—

2. And draw it back for a downward stroke. You raise your left arm as a guard, and advance your left foot as you do so.

3. As the knife comes forward, you block it with your left arm at the suspect's wrist. Your weight is on your left foot as you do so.

4. You step forward and to your left with your right foot, bringing your right arm up behind the knife-wielder's arm.

5. Your right arm reaches the position of your left in front of your opponent's right wrist and you clasp your hands together.

6. By pulling downward and outward with your clasped hands, you throw your opponent and—

7. —by "retaining" the punishing grip with your right hand, you take the knife from his fingers with your left.

Disarming A Man Who Has A Knife *No. 2*

1. Your opponent attempts to slash you with a knife held in his right hand.

2. You step back with your right foot and bend sufficiently to let the knife pass by you in its sweep.

3. As it goes by you extend your left hand, following the knife hand around, you seize it with your left hand, as shown. Your weight is on your left foot.

4. With your right hand, you seize the knife wielder's fist and bend has hand back from the wrist. At the same time you swing your right foot into position for the next move.

5. You kick the opponent's right knee from under him as you push back on his right hand and arm.

6. He falls, and your grip on his arm, which you have retained, enables you to force him to drop the knife.

Searching

A Suspect

1. You want to search a suspent; you order him to step up to a wall and place his hands on it, with feet wide apart, in this manner.

2. Place your hand on his shoulder, your left foot in front of his left foot.

3. You can then put your gun away and search him.

4. If he makes one false move, raise your left foot and grab it as it comes up.

Putting A Man Through A Door

1. Why try to push a man through by force—

2. —when there is an easier way?

3. Place your left hand at the rear left of his head.

4. Raise your right hand and grab his chin.

5. With grip on head and chin—

6. —twist his head around toward you. His body will turn with it.

7. A sharp push causes him to trip over his own feet—and he lands on the other side of the door.

Putting A Man in a Wagon

1. The suspect refuses to get in the wagon.

2. With your left hand, hit his leg just behind the knee.

3. This will cause his leg to bend. Grab his ankle with your right hand.

4. Now your left hand takes a firm grip on his heel.

5. Take your right hand from ankle and grab his toe.

6. Taking a step forward with your right foot, start twisting the toe inward and upward.

7. Now apply pressure and lift, and your man is in the wagon.

Removing A Man From A Car

No. 1

1. A man might try to protect himself by holding on the seat, between his legs.

2. Give a sudden push on the chin with the heel of your left hand turning his head.

3. Place your right hand on the back of his head with a sudden twist, and out he comes.

Removing A Man From A Car

No. 2

1. Never open a car door and have your hands at your sides. The driver tries to take a punch at you with his left hand. In this case your right hand is ready to ward off the punch.

2. Place your right hand on his wrist, grabbing his elbow with your left hand.

3. Bend his forearm backward, raising his elbow upward at the same time pull him out of the car.

Removing A Man From A Car

No. 3

1. If you want to get a man out of a car and he protests by holding on the wheel. Grab his left wrist and give it a sudden pull, outward.

2. Raise your left hand, placing your thumb on back of his hand, your fingers in his palm.

3. Shift your body to the right, giving his hand a backward twist.

Removing A Man From a Car

No. 4

1. The suspect decides to sit in the car and hold onto the wheel. You grab his left wrist with your left hand—

2. —give it a sudden pull outward.

3. Placing your right hand under his left arm at the elbow—

4. —grabbing the right lapel of his coat at the same time. At this point rotate your body, pivot backward on your right foot. Bring his arm toward you. Apply pressure with left hand, keeping a stiff right arm at his elbow. This enables you to remove him with ease.

Removing A Person From A Chair

1. Sometime you may be called upon to take a man out of a seat or chair. Be sure to stand behind your man, placing your left hand on the left side of your opponent's head, at the same time place the index finger of your right hand, in the hollow in back of lobe of ear.

2. By using pressure you will force your opponent to rise.

3. As he rises to his feet, grab him under the chin, with your right hand, placing left hand just above his belt in the rear and bend him backward. In this position he can be walked over a row of seats.

Come Along

No. 1

1. You seize your opponent's right hand, with your left hand —with the thumb high on the palm.

2. Raise your right hand to the elbow, strike hard and with speed.

3. With a tight grip on the elbow, and a twist on the wrist.

4. Will send his arm up his back. By keeping pressure on the hand you can make him go where you want him to.

NOTE—
The next series can be used as a continuation of this one.

Come Along

No. 2

1. Bending the wrist and pushing outward on wrist, holding elbow firmly.

2. Forces his arm to this position.

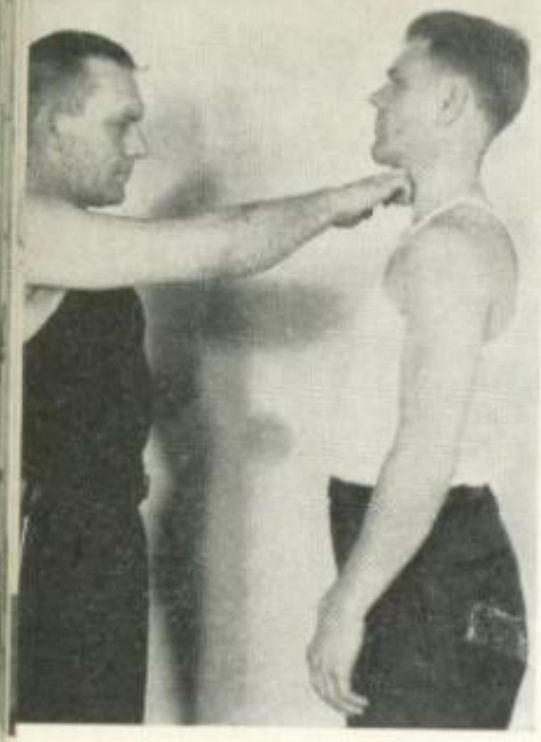
3. Keeping your arm under opponent's arm.

4. Holding your opponent's arm tight, under your arm with pressure on the wrist.

5. With your right grab your opponent's fingers with an overhand motion.

6. Quick as a flash, bring your arm down to this position, bending your opponent's fingers backward.

7. With your left hand take hold of your opponent's little finger and bend it backward. One important factor is to keep your opponent's arm pressed tightly to your side with your arm. Caution—This is very painful—be careful when practicing.



Knockout Blows

1. Clinch the fingers, keeping upper part of hand rigid, jab opponent in the throat just above "adam apple".

2. With an open hand, strike your opponent on the side of the neck, just below the ear. This can be done on either side of the neck and with either hand.

Breaking A Throat Hold

No. 1

1. You start to search a suspect and he suddenly gets a firm hold on your throat.

2. You seize his left coat lapel with your left hand and his right lapel with your right hand. At the same time you shift your weight to your left foot—then

3. A forward plunge breaks his hold on your throat. At the end of the lunge your right foot is placed outside and is beside his right foot.

4. With the grip you have on his coat lapel, and using your hip as a fulcrum, you toss your assailant over your right shoulder or hip.

5. You wind up in this position, with your assailant probably showing very little inclination to fight further, and may be handcuffed in this position.

Breaking A Throat Hold

No. 2

1. Your opponent gets a grip on your throat.

2. You raise your arms—

3. —seize each of your opponent's index fingers.

4. —and the hold is broken. By retaining your grip of the fingers, you can maneuver your opponent at will.

Breaking A Throat Hold

No. 3

1. Your opponent has obtained a grip on your throat with both hands.

2. You extend your left arm between his outstretched arms until your left hand rests on his right shoulder.

3. A downward movement of your shoulder then breaks his hold on your throat, and squeezes his right hand under your left arm. In the meantime your right arm is pushing his left shoulder, forcing your opponent to the floor.

4. By retaining your grip on his right hand, you enforce submission by pressure on his chin with your right hand.

Releasing A Body Grip

1. You are attacked by your opponent whose arms are outstretched. You permit your opponent to grab you around the chest, relaxing your body.

2. Your right hand is pushed upwards under opponents chin, the left grabbing at opponents shoulder.

3. Continuous pressure against the chin, the right arm of opponent wedged under your left elbow, the left hand pulling on opponents right shoulder — at which time your right foot being raised from the floor.

4. The right foot is placed behind the opponents right foot as he is being rotated backwards, meanwhile continuing the pressure on his chin backwards.

5. With your right foot still behind your opponents right foot, you gradually force him to the floor, pressure on his chin being exerted downwards and outwards at which time the shoulder on the right is grabbed with your left hand.

6. Opponent on floor; pressure on chin still being exerted while the right arm is held across your left knee.

Releasing A Body Ho ld With A Hip Throw

1. You want control of your opponent opposite you—you grab the lapel of his coat with your left hand. He lunges forward throwing both his arms around your back. You permit your arm holding the lapel to be flexed backwards permitting him to take a firm hold on you, at the same time you begin to release your right arm from the hold that you have on his lapel.

2. You then throw both your arms around him getting the exact same hold on him as he has on you.

3. You begin rotating your body outwards and to the side—away from his body at the same time throwing your weight on your left foot getting ready to bring your right foot forward.

4. After your right foot is thrown forward, your body is to the side of his, you then begin lifting his body over your right hip.

5. You throw your body forward by bending over and suddenly lift his body over your hip and back.

6. He turns a complete somersault over your back and is thrown violently to the ground. The final position shows the hand below the chin bone keeping his head firmly on the ground and his arm extended across the knee which could be very easily broken with the slightest pressure on your part.

A Back Attack

1. A strong-arm artist attacks you from behind. He grabs you around the waist.

2. You reach for his head, as a feint.

3. He concentrates on keeping his head out of your grasp. While he is doing so, you quickly lower your arms—

4. —bend over—
—reach between your legs and grab his nearest ankle with both hands.

5. You then straighten up, pulling his leg up with you. Thrown off balance your opponent falls. You shift your right hand to a grip on his heel, your left hand to a grip on his toe, and twist his foot to your left, shifting your weight as you do so.

6. Then you swing completely around. Pivoting on your left foot. Continue twisting his foot until it is pressed firmly against your leg.

7. By bending over, you grip his leg between your legs, holding his foot against your right leg with your right hand. You seize his collar with your left hand, to prevent him from squirming away.

Face and Ankle Trip

1. Your opponent threatens to hit you on the jaw. He raises his right fist, you raise your right arm with your palm open.

2. As his fist continues upward, you begin extending your right arm towards the left side of his face meanwhile raising your left foot towards his right.

3. With a sudden push on the left side of the face, with your left foot placed as a wedge directly on his right, pushing him downwards.

4. Extreme force is used to push him on the floor, kicking his feet from under him with your left foot.

Ankle and Knee Trip

1. Your opponent strikes you a blow directly under the chin. You fall to the floor.

2. You rotate your body to the right suddenly.

3. With all the force that you can muster, you bring your left foot upwards to exert a sudden kick just at his left knee. Meanwhile, beginning to place your right foot behind his left foot.

4. You give your opponent a tremendous kick just on the side of his left knee, your right acting as a lever you push him suddenly toward the floor.

5. He falls to the floor as you begin to get up.

Overpowering Two Assailants

1. Two toughs get hostile.

2. Keeping your eye on the one in front of you, you raise your right hand as shown.

3. —swing it in front of you with the palm down—

4. —and continue to swing until it lands on the "adams apple" of the surprised gentleman on your right.

5. He is very effectively removed from the battle for a while—

6. —and you can deal with the other thug without fear of an attack from behind.

(A blow to the jaw causes a jarring of the brain similar to a concussion of the brain).

Arm and Hip Throw

1. An assailant aims a punch at you, in this case, a right-handed punch. For a left, reverse the position shown. You raise your left hand as the punch approaches, keeping it inside the assailants right arm.

2. As he swings, your left arm deflects his punch upward and outward. Your weight is on your left foot.

3. You step forward with your right foot, seize his right arm at the elbow and raise his entire arm.

4. Continuing your forward movement, you step under his outstretched arm. This movement brings his right arm across the back of your neck as indicated. You are holding his right hand with your left hand and your right arm is around his chest, with your right hand on his left shoulder.

5. You can then throw him violently.—

6. —and hold him powerless.

Wrist And Elbow Lock

1. Your opponent grabs for your body. As he extends his hands, with your left you grab his right wrist.

2. Your right hand pushes on the inside of the elbow of his right arm.

3. You immediately rotate your body under his arm pushing the arm upwards.

4. You swing your body around towards the back twisting his arm sideward.

5. Your opponent is twisted in front of you and you begin an upward push of his arm.

6. You then continue pushing his arm straight towards his neck, meanwhile with your right you exert pressure at the elbow joint.

Arm And Leg Throw

1. You meet a wanted criminal. He is not aware of the fact that you are a police officer. You offer to shake hands with him. As his hand is extended, you grab it with your left hand as illustrated, with your thumb at the back of his hand, and your fingers across his palm.

2. Push his hand upward and outward. At the same time prepare to seize his elbow with your right hand.

Here again you have flexion and pulling of the flexor muscles, tendons and nerves by bending the hand backwards.

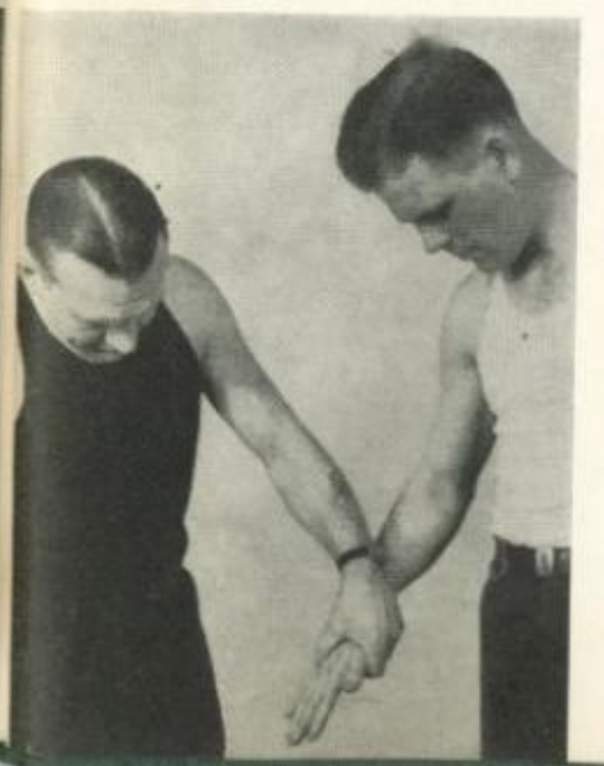
3. You seize his elbow with your right hand, push up with it and down with your left hand. Your opponent starts to fall.

4. You aid the falling process by placing your right foot behind his right knee. *A sudden kick into the back of the knee joint causes flexion or bending forward of the knee which throws him off balance.

5. And the usual arm twisting process enforces submission.

Wrist Throw

1. With your left hand grab your opponent high on his right hand.



2. Close-up showing grip on hand.

3. Start raising your hand from elbow.

4. Pressing your opponents hand backward—

5. —and downward, keep hands below shoulder.

6. Continue keeping pressure on hand in downward motion. This will force your opponent to the floor.